

60 Solo Pieces

Volume 2

Trombone (♭ + ♪) & Piano

Hale Ascher VanderCook

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60 Solo Pieces

Hale Ascher VanderCook

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TROMBONE

60 Solo Pieces

Volume 2

Hale Ascher VanderCook

16. Debonnaire

Allegro moderato

Moderato quasi Andante

7

p

13

mf *p*

20

f *rit.* *Allegro* *rit.*

28

mp daintily

35

42

Allegro *TRIO*

f pompously

56

rit.

64

a tempo *mp* *Allegro* *rit.*

73

D.S. *Coda* *Cadenza*

75

Vivace *f*

60 Solo Pieces

53

Volume 2

16. Debonnaire

Hale Ascher VanderCook

Allegro moderato

Trombone

Piano

f



5

Moderato quasi Andante

p



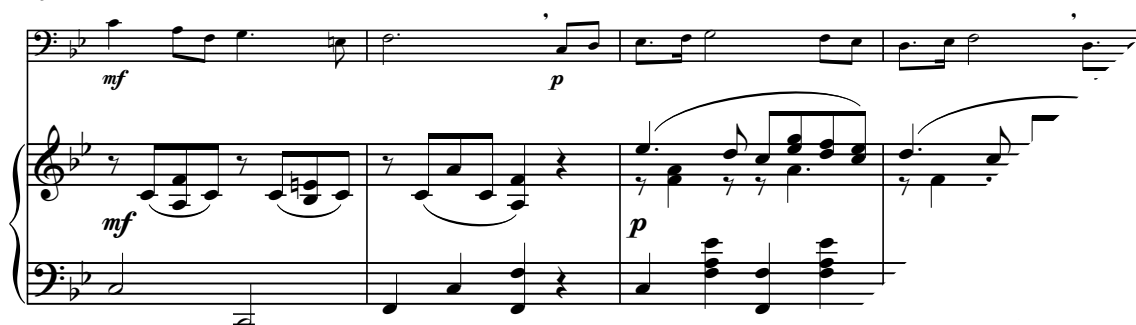
10



15

mf *p*

mf *p*



17. Dewdrops

Hale Ascher VanderCook

Andante moderato

5

9

14

mf

mp

mp

p

p

mf

mf

Animato

Slower

18. Diamond

Hale Ascher VanderCook

Andante

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in a soprano clef and the piano accompaniment in treble and bass staves. The second system continues the vocal melody and piano accompaniment. The third system shows the vocal melody in a soprano clef and the piano accompaniment in treble and bass staves. The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation marks like slurs and accents. The key signature is one flat (B-flat) and the time signature is 6/8.

6

6

Bass staff: *f* *p*
 Treble staff: *f* *p*
 Bass staff: *f* *p*

11

rit.

11

ff. *f* *p*

f *p*

16

a tempo

rit.

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. The second system consists of two staves: a treble staff and a bass staff. The treble staff continues the melody with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The bass staff provides a harmonic accompaniment with a quarter note G3, a quarter note A3, a quarter note B-flat3, and a quarter note C4. The third system consists of two staves: a treble staff and a bass staff. The treble staff continues the melody with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The bass staff provides a harmonic accompaniment with a quarter note G3, a quarter note A3, a quarter note B-flat3, and a quarter note C4. The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation marks like slurs and accents.

19. Emerald

Hale Ascher VanderCook

Andante

Measures 1-9 of the piece. The bass line begins with a whole rest, followed by a half note G2, a quarter note F2, and a quarter note E2. The piano accompaniment starts with a fortissimo (f) dynamic, featuring a series of chords and moving lines in both hands. The dynamic changes to mezzo-piano (mp) in measure 9.

10

Measures 10-18. The bass line continues with a piano (p) dynamic, showing a melodic line with some rests. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. Dynamics include p and mp.

19

Measures 19-26. This section features more dynamic contrast with fortissimo (f) and piano (p) markings. The piano accompaniment has a more complex texture with many chords and moving lines. The bass line also shows more activity with eighth and sixteenth notes.

27

⌘ Moderato

Measures 27-30. The tempo changes to Moderato. The bass line starts with a half rest, followed by a half note G2, a quarter note F2, and a quarter note E2. The piano accompaniment begins with a mezzo-forte (mf) dynamic, featuring a series of chords and moving lines in both hands. The dynamic changes to piano (p) in measure 30.

20. Falcon

Hale Ascher VanderCook

Andante maestoso

Measures 1-5 of the piece. The bassoon part begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano part features a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte) in both parts.

6

Measures 6-9. The bassoon part continues with a half note C5, a quarter note D5, and a half note E5. The piano part features a triplet of eighth notes in the right hand. Dynamics include *f* (forte) in the bassoon part.

10

Measures 10-14. The bassoon part features a triplet of eighth notes in the right hand. The piano part features a triplet of eighth notes in the right hand. Dynamics include *p* (piano) in both parts.

15

Measures 15-18. The bassoon part features a triplet of eighth notes in the right hand. The piano part features a triplet of eighth notes in the right hand. Dynamics include *f* (forte) in both parts.

21. Garnet

Hale Ascher VanderCook

Andante

The first system of the musical score for 'Garnet' is marked 'Andante'. It consists of a grand staff with a bass clef on the left and a treble clef on the right. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The piece begins with a forte (*f*) dynamic in the right hand, which plays a series of eighth notes and chords. The left hand provides a steady accompaniment of eighth notes.

6

Not too slow

The second system of the musical score is marked 'Not too slow'. It continues the piece with a mezzo-forte (*mp*) dynamic in the right hand, which features a crescendo leading to a piano (*p*) dynamic. The left hand continues its accompaniment, with a mezzo-forte (*mp*) dynamic in the middle of the system and a piano (*p*) dynamic towards the end.

13

The third system of the musical score begins at measure 13. It features a mezzo-forte (*mf*) dynamic in the right hand, which includes a piano (*p*) dynamic and a mezzo-forte (*mp*) dynamic, leading to a forte (*f*) dynamic. The left hand also features a mezzo-forte (*mf*) dynamic, a piano (*p*) dynamic, and a mezzo-forte (*mp*) dynamic, leading to a forte (*f*) dynamic.

19

rit.

The fourth system of the musical score begins at measure 19. It features a piano (*p*) dynamic in the right hand, which is marked with a 'rit.' (ritardando) instruction. The left hand continues its accompaniment with a piano (*p*) dynamic.

22. Hawthorne

Hale Ascher VanderCook

Andante

Measures 1-5 of the piece. The tempo is marked 'Andante'. The key signature has two flats (B-flat and E-flat). The time signature is 6/8. The music features a piano accompaniment in the left hand and a melody in the right hand. Dynamics include *f* (forte) in the piano part and *mf dolce* (mezzo-forte dolce) in the melody.

6

Measures 6-11. The piano part continues with chords and moving lines. The melody in the right hand continues with eighth and sixteenth notes.

12

Animato

Measures 12-17. The tempo changes to 'Animato'. The music becomes more rhythmic. Dynamics include *p* (piano) in both hands.

18

rit.

a tempo

Measures 18-22. The tempo changes from 'rit.' (ritardando) to 'a tempo'. The music returns to a more moderate pace. Dynamics include *p* (piano) and *pp* (pianissimo).

23. Heliotrope

Hale Ascher VanderCook

Andante moderato

5

9

14

24. Hyacinthe

Hale Ascher VanderCook

Allegro brillante

The first system of the musical score for 'Hyacinthe' is in 2/4 time, key of B-flat major. It features a piano introduction with a forte (*ff*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line with eighth notes.

6

Allegro brillante

The second system of the musical score continues the piece. It begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth notes and a half note, while the left hand continues with a steady bass line. The tempo and mood remain 'Allegro brillante'.

12

The third system of the musical score continues the piece. The right hand features a melodic line with eighth notes and a half note, while the left hand continues with a steady bass line. The tempo and mood remain 'Allegro brillante'.

17

The fourth system of the musical score continues the piece. The right hand features a melodic line with eighth notes and a half note, while the left hand continues with a steady bass line. The tempo and mood remain 'Allegro brillante'.

25. Ivy

Hale Ascher VanderCook

Andante moderato

6

mf

p cantabile

p

12

3

3

18

26. Jessamine

Hale Ascher VanderCook

Andante moderato

The first system of the musical score for 'Jessamine' is in 3/4 time, marked 'Andante moderato'. It features a piano accompaniment and a vocal line. The piano part begins with a forte (*f*) dynamic, followed by a crescendo (*cresc.*) and then a mezzo-forte (*mf*) section. The vocal line starts with a mezzo-forte (*mf*) dynamic and is marked 'recitante'.

6

The second system of the musical score continues the piano accompaniment and vocal line. The piano part features a variety of chords and melodic lines, while the vocal line continues with a mezzo-forte (*mf*) dynamic.

11

The third system of the musical score is marked 'ad lib.' and 'a tempo'. It features a piano accompaniment and a vocal line. The piano part begins with a piano (*p*) dynamic and is marked 'dolce'. The vocal line continues with a mezzo-forte (*mf*) dynamic.

15

The fourth system of the musical score continues the piano accompaniment and vocal line. The piano part features a variety of chords and melodic lines, while the vocal line continues with a mezzo-forte (*mf*) dynamic.

27. Kinglet

Hale Ascher VanderCook

Andante rit. Andante moderato

7

13

19 rit. Brightly

28. Lilacs

Hale Ascher VanderCook

Andante moderato

First system of the musical score for 'Lilacs'. It features a piano introduction in the right hand with a forte (*f*) dynamic, while the left hand remains silent. The key signature has two flats and the time signature is common time (C).

5

Second system of the musical score. The piano introduction continues in the right hand with a forte (*f*) dynamic, and the left hand begins with a *f* *declamato* dynamic. The right hand features a melodic line with a slur, and the left hand provides harmonic support with chords and moving lines.

9

Third system of the musical score. The piano introduction continues in the right hand, and the left hand continues with a *mf dolce* dynamic. The right hand features a melodic line with a slur, and the left hand provides harmonic support with chords and moving lines.

13

Fourth system of the musical score. The piano introduction continues in the right hand with a *mf* dynamic, and the left hand continues with a *mf* dynamic. The right hand features a melodic line with a slur, and the left hand provides harmonic support with chords and moving lines.

29. Lily

Hale Ascher VanderCook

Andante moderato

First system of the musical score. The bass staff begins with a melodic line marked *p dolce*. The piano accompaniment in the grand staff starts with a forte (*f*) dynamic. The key signature has two flats, and the time signature is common time (C).

6

Second system of the musical score, starting at measure 6. The bass staff features a melodic line with a forte (*f*) dynamic. The piano accompaniment continues with chords and a steady bass line.

11

Più mosso

Third system of the musical score, starting at measure 11. The tempo marking is *Più mosso*. The bass staff shows a melodic line with dynamics *f*, *p*, and *f*. The piano accompaniment features chords with dynamics *f* and *p*.

16

Cadenza
Slowly

accel.

Fourth system of the musical score, starting at measure 16. The section is marked *Cadenza* and *Slowly*, followed by *accel.*. The bass staff has a melodic line with dynamics *f*, *dim.*, and *furioso*. The piano accompaniment consists of sustained chords.

30. *Lyra*

Hale Ascher VanderCook

Andante

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in the treble clef and the piano accompaniment in the bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The piano part begins with a forte (*f*) dynamic. The second system continues the vocal melody and piano accompaniment, with the piano part transitioning to a piano (*p*) dynamic. The third system concludes the piece, with the piano part ending on a sustained chord. The vocal melody is simple and melodic, with lyrics written below the notes.

6

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody begins with a quarter rest, followed by a quarter note G4, an eighth note F#4, and a quarter note E4. The second system continues the melody with a quarter note D4, an eighth note C4, and a quarter note B3. The third system concludes the melody with a quarter note A3, an eighth note G3, and a quarter note F3. The score includes dynamic markings of *p* (piano) and *f* (forte), and phrasing slurs. The key signature of one flat and the common time signature are indicated at the beginning of the first system.

11

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single staff in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The melody begins with a half note B-flat, followed by a quarter note A, a half note G, and a quarter note F. The second system is a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. The right hand plays a complex accompaniment of chords and eighth notes, while the left hand plays a simple bass line. The third system continues the grand staff, with the right hand playing a series of chords and the left hand playing a simple bass line. The score includes dynamic markings such as *p* (piano) and *f* (forte), and articulation marks like slurs and accents.

17

rit.

The musical score for 'The Rose Tree' is presented in three systems. The first system features a single staff with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody begins with a forte (*f*) dynamic, marked with a fermata over the first note, and then transitions to a piano (*p*) dynamic. The second system consists of two staves: a treble staff and a bass staff. The treble staff continues the melody with a forte (*f*) dynamic, while the bass staff provides a harmonic accompaniment. The third system also consists of two staves, with the treble staff continuing the melody at a piano (*p*) dynamic and the bass staff providing accompaniment. The piece concludes with a final chord in the treble staff.

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EMR 8443	MACDUFF, G. (Arr.)	Jerusalem (5)
EMR 2048L	MARCELLO, B.	6 Sonatas
EMR 301L	MARCELLO, B.	Adagio - Largo - Allegretto
EMR 18417	MARCELLO, B.	Sonata in g minor, opus 2 N° 2
EMR 2043L	MARCELLO, B.	Sonata N° 1 in F major
EMR 2044L	MARCELLO, B.	Sonata N° 2 in E minor